

Los Gatos United Methodist Church

111 Church St, Los Gatos, CA

Wicks Organ, 1965

29 Ranks, 1,783 pipes, 36 Stops

www.lgumc.org





ORGAN SPECIFICATIONS

Great (Unenclosed)

16' Gemshorn
 8' Diapason
 8' Gemshorn
 4' Octave
 4' Rohr Flute
 2' Fifteenth
 IV Mixture

Great (Enclosed)

8' Erzähler
 8' Erzähler Celeste
 2' Doublette
 1¹/₃' Larigot
 8' Krumshorn
 Tremolo
 Chimes

Great to Great 4'

Swell (Expressive)

8' Hohl Flute
 8' Block Flute
 8' Viole Pomposa
 8' Viole Celeste
 4' Spitz Principal
 4' Koppel Flute
 2²/₃' Rohr Nasat
 2' Hohlflote
 III Cymbel
 16' Contra Fagotto
 8' Trumpet
 4' Rohr Shalmei
 Tremolo

Swell to Swell 16'
 Swell Unison Off
 Swell to Swell 4'

Pedal

16' Diapason
 16' Bourdon
 16' Lieblich Gedeckt
 16' Gemshorn
 8' Octave
 8' Bourdon
 4' Choral Bass
 II Rausch Pfeife (Gt)
 32' Contra Bassoon
 16' Contra Fagotto (Sw)
 8' Trumpet (Sw)
 4' Clarion (Sw)
 Chimes

Couplers to Great

Swell to Great 16'

Swell to Great 8'

Swell to Great 4'

Couplers to Swell

Great to Swell 8'

Couplers to Pedal

Great to Pedal 8'

Great to Pedal 4'

Swell to Pedal 8'

Swell to Pedal 4'

Expression Pedals: Great, Swell, Crescendo

Combination Action and Memory

Pistons:

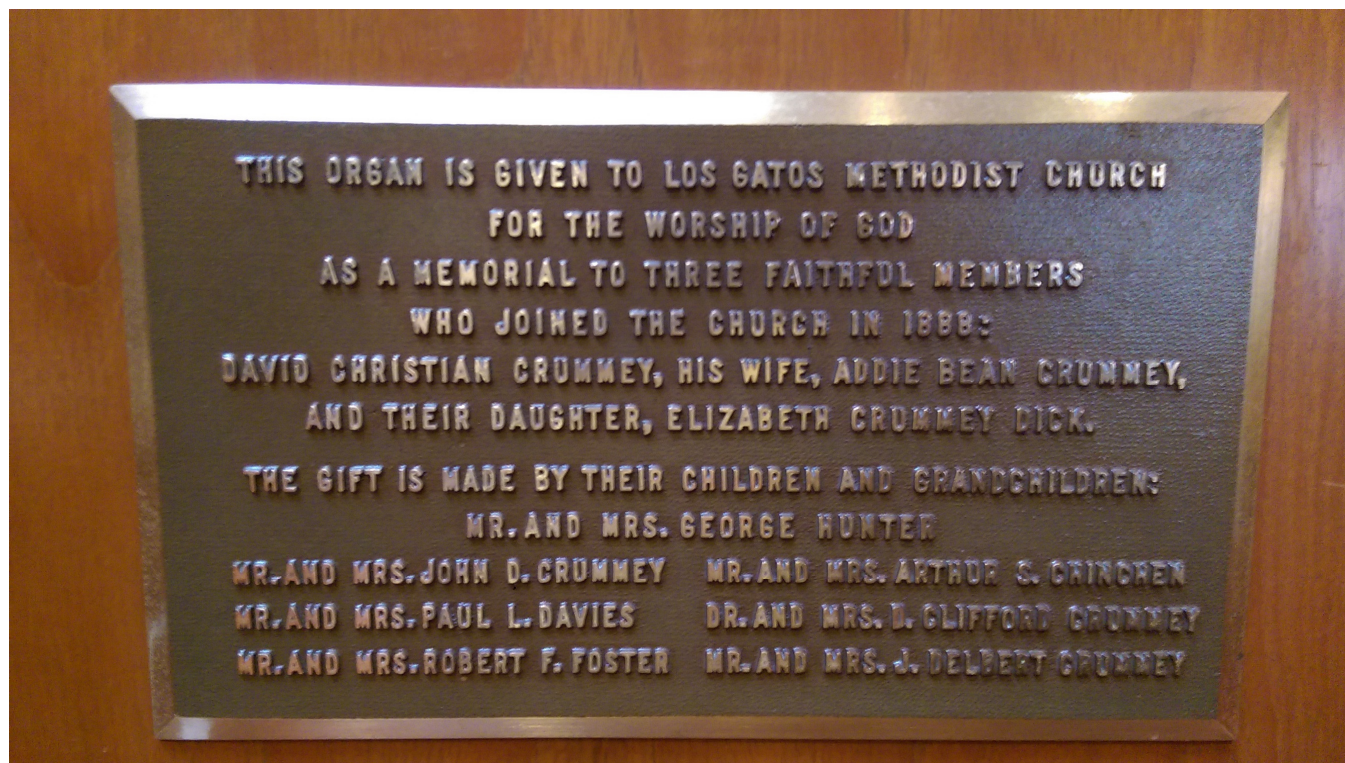
General: 5 + 1 cancel; Great: 5 + 1 cancel; Swell: 5 + 1 cancel; Pedal: 5 + 1 cancel

Toe studs:

5 Generals Gt to Pd, reversible Sw to Pd, reversible Cymbelstern Sforzando

Combination lock: to set pistons (set stops you want to set, turn the key to the right, push piston, turn key to the left)

18 August 2016



**LOS GATOS UNITED METHODIST CHURCH
111 CHURCH STREET
LOS GATOS, CA 95030
(408) 354-4730**

San Jose Mercury News Article by Jose Stell
August 1965

"They Literally Are making Sweet Music"

LOS GATOS - The carpenters installing the rough-sawn wooden ceiling in Los Gatos' modernistic new Methodist church can't quite dope it out.

When they come to work at 8 o'clock in the morning, the organ installers are already there. And when the 4:30 o'clock whistle blows, the organ men are still at it and will be for another hour or so.

For one thing, there's no organ Installers' union, and for another thing, the exacting requirements of the job command a time-consuming patience that cannot be bridled by an eight-hour day.

The two highly skilled artisans in charge of assembling the \$35,000 pipe organ are Judd Walton and Bob Jacobus, West Coast representatives of the Wicks Organ Co. of Highland, Ill.

Their skills bridge the sciences and the crafts, and lap over into the musical arts.

They must be intimately familiar with organic euphonics, harmonics, diatonics and chromatics. They are as adept at handling a soldering iron or a miter box as is a journeyman carpenter, and know electrical relays as thoroughly as the electrician.

Electronics, pneumatics and accoustics also play vital roles in assembling the pipe organ - largest and most powerful musical instrument ever devised by man.

The organ they are installing has 1,783 pipes ranging in length from the 6-inch doublette to the 16-foot bourdon. In all there are 29 sets of pipes and 61 pipes per set in each division of this two-manual organ.

One manual, or keyboard, controls the great organ: the other, the swell organ. There also is the pedal organ division, played with the feet.

Walton explained how an organ pipe speaks one note only and is "voiced" for an unvarying wind pressure, an organ of two manuals such as the one being installed here, provides an adequate medium for by far the greater part of the organ repertoire.

He calls it "a very complete two-manual organ."

Walton went on, "Organ pipes are more than just a fundamental frequency. They are oscillator, amplifier and speaker all in one. Every pipe is a speaker in the pipe organ, but in the electronic organ they try to crowd all the sounds through a couple of ordinary speakers."

This organ will be able to play any type of music and to duplicate most orchestral tones. Its tones can emulate the violin, violincello, double bass, clarinet, trumpet, oboe and bassoon. These encompass basic organ tones of the classic rather than the orchestral type.

But it has some tones which belong to the organ alone.

One of the big differences between the pipe organ and the electronic organ is that tone. The electronic tone, always heard through loud speakers doesn't really sound like a true organ tone.

Strictly noting, it is redundant to speak of a "pipe organ," just as it would be to speak of a "string violin," because all true organs have pipes. Reed organs are more properly called harmoniums, while electronic organs, which have neither pipes nor reeds, don't qualify except by popular misusage.

The range of the new organ in the Methodist Church here will be from one octave below low C with its foot-lingering frequency of 16 vibrations per second to the superoctave C above high C and its more than 15,000 vibrations per second.

The organ that the congregation sees is a highly polished mahogany console, with two glistening white keyboards flanked by sets of white knobs. The console is located in front of the organ where the player, much like the stereo aficionado, can best judge the balance of the sound he's creating.

But the console is only part of the organ.

Behind the screens, out of sight but strategically located for sound, are the pipes enclosed in pipe chambers. These chambers are rooms which serve as sounding boards. Vertical openings in the chambers have shutters similar to louvers which can be opened and closed for making the tone loud or soft, sharp or gradual.

The pipes are made either of cold-rolled zinc or of kiln-dried Sitka spruce. Some of them look like towering wooden laundry chutes, others like the air-conditioning ducts for a medium-sized hotel.

The wooden pipes are finished, sealed, shellacked. "We build the organ in its entirety – pipes, console and all," says Jacobus. Some organ factories buy their pipes from European pipe-makers but Wicks manufactures its own.

An electric cable connects the console and the source of the wind supply – a Swiss-made electric blower located below the hidden pipes.

The Los Gatos Methodist Church is fortunate in that one of the members of its congregation, who prefers anonymity, donated the organ as a memorial gift, underwriting the cost of its manufacture, shipping and installation.

The church also is fortunate in having a member in its congregation who is an accomplished organist capable of making the mighty instrument talk in whispers, rumbles or beautifully balanced harmonies. He is Richard R. Jesson, a professor of music at San Jose State College.

Jesson is church organist, and chairman of the organ committee which drew up the specifications for the organ.

Jesson was graduated from Oberlin (Ohio) College and did post-graduate work at the Union Theological Seminary in New York City. He is eagerly anticipating that first downbeat.

The men installing the organ have been partners for 25 years. To them, organ-making is an avocation rather than a bread-and-butter livelihood.

Walton, for example, is an executive to the California Farm Bureau Federation in Vallejo, while Jacobus is an electronic engineer at the U. S. Naval Weapons Station in Concord. Each has been able to fit organ installing into his schedule by obtaining leaves of absence or by scheduling his vacation to coincide with the job.

Their first love is the creation of that resonant, inspirational music that only an organ can produce.